

## On the Genreal Composition of Komil Khorezmi Devon

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**Abstract:** In the article the genre structure of Kamil Khorezmi's devon on the basis of primary sources is examined. It contains a detailed analysis of the poet's poems, which do not include Devonian manuscripts and lithographs.

**Keywords:** devon, bayoz, manuscript, lithograph, edition, lyrical genre, ghazal, muhammas, byte.

### Introduction

Although several manuscripts and lithographs of Kamil Khorezmi, a master of Uzbek classical poetry, have arrived, this author's signature is unknown. The fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan contains five manuscripts and three lithographs under the name «Devoni Komil». The collections of the poet's works, the edition «Selected Poems» are based on these sources. In the Kamil's devon's 1975 edition relied on manuscripts 1949 and 1025 from the Institute of Oriental Studies [2:14]. M. Yunusov, who studied Kamil's work, also notes that these two manuscripts are «comprehensive, covering all the works of the poet» [6: 55-56]. It is a bit controversial to think that this opinion of the scientist is absolutely correct. After all, Kamil Khorezmi has not only these two copies, but also poems that are not included in any of the Devonian manuscripts and lithographs. Accordingly, the poems from the lyrical heritage of Kamil Khorezmi can be classified into three groups: 1. Poems from Devonian sources; 2. Poems from Musavva and Bayoz; 3. Poems written on the roofs of buildings.

**1. Poems from Devonian sources.** «Devons are the first major sources in Eastern literature to study the work of poets»[8:112]. In the study of Kamil's lyrical heritage, his office is also a leading source. In fact, none of the poet's manuscripts and lithographs can be claimed to be perfect. Copies larger than the number of poems also have textual flaws. Research on Devonian manuscripts and lithographs has shown that while most poems occur in all copies, some poems occur in two or three or even a single copy. Kamil's literary heritage includes poems of thirteen lyrical genres. The number of poems in Devon copies is given in the table below:

Storage number	1949	1025	922/III	1035/IV	1119/IV	9881	8953	237
Date copied or published	1895	1895	1903	1900	1903	1880	1895	1910
Ghazal	200	204	204	170	183	74	136	126
Mustazod	1	1	1	1	1	-	1	1
Murabba'	2	2	2	1	1	1	1	
Muxammas	33	33	33	30	33	31	32	24
Musaddas	10	10	10	3	10	5	6	6
Musabba'	1	1	1	1	1	-	-	
Musamman	1	1	1	1	1	1	1	1
Qasida	6	5	4	4	4	4	5	4
Masnaviy	6	5	2	5	5	5	2	6
Muammo	3	3	3	-	-	-	-	-
Ta'rix	13	13	11	12	12	10	13	11

Ruboiy	13	13	13	15	14	2	11	11
Bahri tavil	1	1	1	1	1	1	1	1

According to the notes given by the secretaries at the end of the Devonian manuscripts, the date of their copying is known. Among them, the year of copying the manuscript number 1949 (not mentioned in the copy itself) is indicated in the “Oriental Manuscripts Collection” as “1313 / 1895-1896”, but the manuscript may have been copied a little earlier than this date. First, the number of ghazals in this manuscript is four less than in later copies. It is known that the poet himself or the secretary of the manuscript filled it with new poems when copying subsequent copies. Second, the content of the ghazals added in the text of Manuscripts No. 1025 and 922 / III is the basis for such a conclusion. “*Manga, ey pari ko ‘b itob aylama [beautiful one, do not be so angry with me]*”, “*Raqibi xorlar izzatmaob o ‘ldi yana, afsus [Unfortunately, the lower rivals again gained respect]*”, “*Qolib ahhobdin tanhou zor o ‘lg ‘ong ‘a yig ‘larman [I cry because I have lost so many close friends]*” ghazals in the last years of the poet’s life were created and included in these two copies. The fact that the manuscript number 1949 contains a poem written by the poet as a result of his impressions of his visit to Tashkent in 1891 leads to the conclusion that the copy was copied between 1891 and 1895.

Although Kamil Khorezmi’s poems of various genres are common in the Bayoz, copied in the 1960s, the earliest known Devonian manuscript is the 1949 manuscript. Although the first lithograph of the poet’s poems (1880) is named «Devoni Komil», it does not fully meet the criteria of devonism. For example, among the ghazals arranged in lithography, there are no rhymes and radishes with the letters “ث”, “ح”, “ذ”, “ص”, “ط”, “ظ”. Accordingly, it is not correct to call it a full-fledged devon. “Poets only dared to compose devons from their poems when they were ready enough” [8: 190]. In our opinion, the poet composed a devon of his poems on the eve of his seventies. In any case, Devonian sources are the basis for such a conclusion. In carrying out a comparative analysis of Devonian sources, it is expedient to study the lyrical genres in which they occur.

It is known that in the creation of the devon, first of all, ghazals are placed. Strict rules must be followed by the poet or the compiler (secretary) in the arrangement of ghazals. That is, the ghazals are arranged in a sequence of the Arabic alphabet, depending on the final sounds of the rhyme or radif. Of the 207 ghazals written by Kamil, 206 were included in the devon. The difference is that some ghazals are available in some copies, while others are omitted. For example, in manuscripts 1025 and 922/III, which contain the most ghazals, the ghazals beginning with the lines “*Bu bandani ayb aylasam o ‘z boshinga qulluq [I will obey you no matter what I do]*” and “*Inong ‘on dilrabolar ahdig ‘a yolg ‘on emish, bildim [I have known that the promises of the beauties I believed in were false]*” are abbreviated. The first of these ghazals is found in manuscript No. 1035 and 1119/IV and in lithography number 8953, while the second ghazal is found only in lithography number 9881 [10: 48-49]. The order of the gazelles in the sources is also not exactly the same.

Some ghazals are found only in a few sources. For example, two ghazals with the radif «Yig ‘larman [I cry]» are found only in the manuscripts of the devon, numbered 1025 and 922/III. The poem “*Raqibi xorlar izzat maob o ‘ldi yana afsus [Unfortunately, the lower rivals again gained respect]*” is in the first lithograph of the poet’s office, and then it is not found in any of the manuscripts and lithographs copied. In some copies, on the other hand, some ghazals are reproduced. For example, manuscripts 1025 and 922/III contain a total of 206 ghazals, two of which are repeated 8<sup>b</sup>-9<sup>a</sup>. An eleven-byte gazelle beginning with

امير لشكر صفدر عمر بن الخطاب

امور شرع خلافت دا ثاني اصحاب

byte is reproduced on page 10<sup>a</sup>. At the top of the ghazal is the phrase «مكرر» (repeated) by the secretary. A similar manuscript is given on pages 9<sup>a-b</sup>

زهي محيط عدالت دا گوهر ناياب

خهی فرشته خصال مه ملک القاب

the matal ghazal was also reproduced in the margin of page 10<sup>a</sup> and marked by the secretary as “مکرر یازیلغان” (rewritten).

The peculiarities of the text of the gazelles in the Devonian sources are seen in their shortening. This can be seen from the first gazelle in the devon. For example, the fourth and eighth bytes of the first ghazal are as follows in the sources:

میرهن ایستادینگ کونین غه احکامینگ انفادین

قیلوردا یوق نی بار و بارنی یوق یوق سنگا پیدا

نی ایشغه ذره یانگلغ بولدی بی آرام بلبل لار

یوزینگ مهری شعاعین قیلماسه گل حسنی تا پیدا

The ghazal consists of 11 bytes in the 1949 manuscript and the Tashkent lithograph. These two bytes are not found in the manuscripts numbered 1119/IV, 1035/IV, 922/III of the devon, and in the lithograph numbered 8953, i.e. they consist of 9 bytes. In manuscript number 1025, the gazelle is copied in full, and the secretary draws a line over the above two bytes.

As a result of a comparison of Devonian sources, the number of bytes omitted by the scribes in the text of the manuscripts in the manuscripts is as follows:

*In manuscript number 1949: 5 bytes.*

*In manuscript number 1025: 7 bytes.*

*In manuscript number 922 / III: 11 bytes.*

*In manuscript number 1119 / IV: 17 bytes.*

*In manuscript number 1035 / IV: 35 bytes.*

It can be seen that, in the sources with a large number of ghazals, the amount of «losses» is relatively small. This shows that the poet should rely on them in restoring the text of his poems.

**2. Poems from Musavwa and Bayoz.** Kamil has a number of poems that were not included in the above-mentioned devon copies. Manuscript No. 1284 in the collection identifies a number of Kamil's poems that are not included in the Devonian sources. This manuscript is recorded in some descriptions as a copy of the poet's divan [4: 134]. However, the chaotic arrangement of the poems, their incompleteness, and the fact that many pages are left blank indicate that it is not in the devon, but in the musavwa (the first copy, the draft, which has not been copied in white).

On page 5<sup>b</sup> of the manuscript, a six-byte ghazal with the poet's

اگر معشوق نینگ کویی ساری عزم آیلانسانگ نکرا

ایچیپ کوکنارنی مست اول داغی اوغلاق کییی سکرا

(Agar ma'shuqning ko'yi sori azm aylasang nakra

[If you are heading towards the location of your love],

Ichib ko'knorni mast o'l, dog'i o'g'loq kibi sakra

[get drunk on poppies and run like a goat calf]) –

matla [9:5b] is not found in any other source that includes Kamil's poems. In our opinion, this is one of the poems created in the early stages of the poet's career, and the author dropped it when the devon was ordered. Along with poets such as Lutfi, Navoi, Munis, Ogahi, Sheikh Suleiman Bukhari often refers to the poems of Kamil Khorezmi to comment on the words in his work «Lugati chigatoyi and Turki usmaniyy». For example, “Bakra (بکره) – a kind of small fish, mohi. Komil:

Gar o'lsa mastlig' durrini topmoq maqsading, ey rind,

*[O owner of a delicate heart, if you want to find the pearl of intoxication]*

Kirib ko'knor daryosig'a cho'mgil o'ylakim bakra. [11:80]

*[Swim in a poppy river like a bakra]*

Considering that the dictionary was published in 1880, it is clear that the ghazal was created in the early days of Kamil's work.

The second newly discovered poem in the manuscript is Kamil's quote, which begins with "Istimo' et sharh holi zorimni [Listen to my helpless statement]" [9: 59<sup>b</sup>-60<sup>a</sup>], and this poem is not included in any of the sources of the poet's devons sources.

A tahmis from the collection is particularly noteworthy. This is a prediction of the poet's ghazal, which begins with the verse "Vahki, ko'zlarim giryon qildi la'li xandonlar [Unfortunately, the cheerful beauties made my eyes cry]" [9: 67<sup>b</sup>-69<sup>a</sup>]. In our classical poetry, it is rare, however, for the poet to attach a muhammas to a ghazal written by himself. In particular, such tahmises are found in the works of Navoi and Ogahi [7: 196].

In addition, the poet's dedication to the Navoi ghazal from the collection number 5058 [3:133<sup>a</sup>-134<sup>a</sup>], the thirty-byte poem «Qasidai Komil» from the collection 797 of the Hamid Suleiman Foundation of the Institute of Oriental Studies, the manuscript number 1569/VI 1:581] is also not found in any of the Devonian sources.

Poems that are not included in the devon are found in lithographs in addition to manuscripts. For example, the headline «Muhammasi Komil bar ghazali Fuzuli» in the «Bayozi Yangi» edition contains a seven-line tahmis in a single source. It is known that Fuzuli considered Navoi as his teacher and was influenced by his work. Moreover, many representatives of Uzbek classical poetry were influenced by Fuzuli's work. His works are associated with nazirs and tahmis. In particular, in Uzbek poetry, one of the best examples of Fuzuli's ghazal, the radifi ghazal «Ulandin sur» has dozens of tahmis, and Kamil Khorezmi deservedly continues this tradition.

In general, Manuscript No. 1284, which has been overlooked and regarded as an inaccurate source, is a valuable source as it presents new examples of Kamil's lyrical heritage.

**3. Poems written on the roofs of buildings.** There is another series of poems by Kamil Khorezmi, which were written in different parts of some buildings of the state museum-reserve «Ichan-kala». Two of them are Persian histories written in three places - on the northern and western roofs of the Muhammad Rahimkhan II madrasah and on the marble slab above the entrance door. In general, "two poetic stories of Ogahi and Kamil Khorezmi are written on the four roofs of the inner courtyard of the madrasa. They glorify that the country prospered thanks to the Khan, that justice spread throughout the world, that scholars achieved degrees and achieved their goals, that the khan himself took care of scholars and nobles, and was awarded the title of «Mine of Knowledge» [5:72].

The first of these is the eight-byte history written on the west deck. In history, which begins with the verse

Shohanshahi sitora sipahi falak makon,

*[He is a king like a star that takes up space]*

Sultoni nuktadon xadivi mulknishon.

*[He is a wise and just ruler]*

the poet Muhammad Rahimkhani describes Sani as a just and enlightened ruler, acknowledging that he built this madrasa for high-ranking scholars. On the north roof of the madrasa is another new eight-byte history.

Kamil Khorezmi created thirteen stories in Uzbek and Persian on the occasion of various events,

which are included in the collection of the poet. The above histories are significant in that they further enrich the scope of Kamil's poems in this genre. It is worth mentioning the history written on the entrance door of the Musa Tora Madrasa. Kamil Khorezmi wrote two histories for the construction of this madrasa, entitled «Tarixi Sayyid Musa Tora [History of Sayyid Musa Tura]» (7 bytes) and «History of another Sayyid Musa Tora» (8 bytes), and they are in the poet's office.

## Conclusion

In conclusion, a study of the sources of Kamil Khorezmi's devon shows that the poet's literary heritage is greater than we know. Many of the poems that are not part of Devon enrich the scale of the poet's lyrical heritage, as well as the treasury of Uzbek classical poetry.

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